Its words — whence arises a choice style — so the good poet of the future will only represent the real and turn his eyes away from all fantastic, superstitious, half-voiced, forgotten stories, to which earlier poets devoted their powers. Only reality, though by a long way not every reality — but a choice reality.

115.

DEGENERATE SPECIES OF ART.— Side by side with the genuine species of art, those of great repose and great movement, there are degenerate species — weary, blase art and excited art. Both would have their weakness taken for strength and wish to be confounded with the genuine species.

116.

A HERO IMPOSSIBLE FROM LACK OF COLOUR. — The typical poets and artists of our age like to compose their pictures upon a background of shimmering red, green, grey, and gold, on the background of nervous sensuality — a condition well understood by the children of this century. The drawback comes when we do *not* look at these pictures with the eyes of our century. Then we see that the great figures painted by these artists have something flickering, tremulous, and dizzy about them, and accordingly we do not ascribe to them heroic deeds, but at best mock-heroic, swaggerin

117.

OVERLADEN STYLE.— The overladen style is a contequence of the impoverishment of the organis-